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## THEME AND RHEME OF THE MALAY PANTUN USED IN THE WEDDING CEREMONY IN LANGKAT

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### ABSTRACT

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This research deals with theme and rheme of the Malay *pantun* used in wedding ceremony in Langkat. The objectives of this study are (1) to investigate the kinds of textual developments are used in the Malay *pantun* in the wedding ceremony in Langkat, (2) to the process of textual developments used in the Malay *pantun* in the wedding ceremony in Langkat, (3) to explain for the use of textual developments of the Malay *pantun* in the wedding ceremony in Langkat,. This study is qualitative research, the data are utterances that consist of theme and rheme in the event of hailing the groom which is uttered by the mediators and the source of data are *pantun* in wedding ceremony in langkat especially in the event of hailing the groom, mobile phone is used for recording and visualizing in the wedding ceremony as the instrument to collect the data needed. Some findings are drawn, firstly there are seven kinds of textual development used in Malay *pantun* of wedding ceremony namely: constant theme, constant rheme, linear theme, linear rheme, split theme, split rheme, and zig-zag secondly there are four elements of textual development, namely marked simple theme and unmarked simple theme, marked multiple themes and unmarked multiple themes. The last *pantun* commonly has relation from the first stanza until the last stanza, *pantun* need to be expressed in good grammar and structure but it is often in ungrammatical or incorrect structure form.

**Keywords:** *Theme and Rheme; Malay Pantun.*

## I. INTRODUCTION

Malay as one of the local languages is often used in daily life. Usually in conveying message, the Malay people do not directly say, but they will use *pantun* as a medium to express their feelings. At present it is difficult to find someone who uses *pantun* as a medium to communicate but this tradition is still used in the cultural event such as Malay

wedding ceremony. Every stage in this event uses *pantun* as a means of communication. The traditional ceremony constitutes in stages of (1) pre-wedding, which consists of *merisik* (to spy), *jamu sukut* (announcement for bride's family), *meminang* (to ask for marriage), (2) wedding which is divided into *khatan qur'an* (completion of Qur'an reciting), *berinai* (body painting), *akad nikah* (marriage contract), *tepung tawar* (a ritual where someone strew flower to the bridegroom), *mengarak Pengantin* (bringing the groom to the bride's house by a group of the groom's family), *menyambut pengantin* (hailing the groom), *bersanding* (to sit side by side).

For Malay people communicating and sharing ideas can be expressed in many ways. One of them is *pantun*. The *pantun* of the Malay, in its names and forms, has captured the imagination and scholarship of many people from in and out of the area. It's found to be indigenous and unique and is often considered as a kind of capsule of Malay life, thought and aesthetic. The use of *pantun* in Malay people is identical as their tradition. It is used in daily to the specific moment of Malay ceremony.

In Malay wedding ceremony, the use of *pantun* is characteristic of such as ceremony. Almost every single phase of Malay wedding ceremony, the *pantun* will be used. Malay wedding ceremony is closely related to religious, moral social and cultural value. According to advice in Malay wedding ceremony is expressed in form of *pantun* loaded rich resources of advice, "many meaning save in *pantun*, many meaning collected in *pantun*". Here are the examples of some *pantun* in wedding ceremony as the following.

*Buah dundung bila dimakan*

Dondong if being eaten

*Rasanya asam sudahlah tentu*

It's sour of course

*Assalamu'alaikum kami ucapkan*

Assalamu'alaikum we say

*Mengape puan menutup pintu?*

Why do you shut the door ?

*Wa'alaikum salam kami nantikan*

Wa'alaikum salam we wait for

*Selamat sejahtera pada rombongan*

Prosperous for the guest

*Syarat kuncinya tolong sediakan*

The key condition please prepare

*Baru hempang batang kami singkirkan*

Then *hempang batang* can be taken out

Most experts state that the *pantun* is the traditional of the Malay language. Therefore, the development of the *pantun* is relatively more advanced in areas with Malay majority language speakers. Based on the categorization of literature types, it includes the type of long poem. *Pantun* is bound by some rules that must be met. Formulation rules of *pantun*, its consist of four lines in each stanza, lines 1 and 2 are quatrain and lines 3 and 4 are the content. In addition, the prosody of the poem must have a catchy sound and orderly. Prosody in *pantun* that deal with rhyme, rhythm, and verse in the poem. In a further development, the *pantun* has penetrated into every aspect of human life if judging by the contents or cargo. From the aspect of words choice or diction, *pantun* today has grown by using words familiar to the public

It is seen today that the *pantun* practice has been disappearing from most of the Indonesian textbook content. And *pantun* is begin to forget by the teenager in *langkat* that are Malay's people itself. " Though the *pantun* has great potential to promote linguistic politeness as well Indonesian users, *Pantun* is one ways to convey the intent or content of the liver to others courteously, politely and not with harsh words. The *pantun* is considered polite because intentions are not addressed directly, but routed through the inclusion quatrain often unrelated to the content of the *pantun* contained in subsequent rows. "That is the *pantun*, people are taught to point across in a polite way, smooth and polite despite what would it actually convey a form of protest or criticism, when a rhyme creator sat brooding or figures out how to link the words contained in these lines *sampiran* with words that are in the next lines.

The types of Textual development are discussed to see the pattern of making *pantun*, the analysis of this is rarely happen because some other researchers may focus on the novel, newspaper, articles which easy to be found in everywhere, but the arguing of *pantun* is only take place in Malay tradition means this is very limited action be happened therefore the findings could be very different, these are the other reasons why researcher study about this topic.

Thus, the present study focuses on the analysis of theme and rheme which involve textual development and markedness and simplicity in Malay *pantun* especially in hailing the groom to be further analysis. Relating to the event above namely: hailing the groom, this event is chosen to be analyzed in this research since it is the most unique and interesting event within the wedding ceremony in Melayu culture. Moreover, this event is usually crowded by many people who are invited to the ceremony and only this moment (mediator) from the groom and bride are arguing with *pantun*. In hailing the groom there are three steps that must be throughout, namely: *hempang batang* (the situation where two of society holding a trunk as obstracter to obstruct the grooms' group goes to the door), *hempang pintu* (the situation where two of brides' family holding a scarf as obstracter to obstruct the grooms' group goes to the door and *hempang kipas* (a situation where two of brides' family holding a scarf as obstracter to obstruct the grooms' group goes to bridal dais). The writer assumes that during the event of *menyambut pengantin* (hailing the groom), there are many quatrain existences to be observed.

## II. RESEARCH METHOD

This study was conducted by applying qualitative research method. Bogdan and Biklen (1992), qualitative is descriptive, where the data is in the form of words or pictures rather than numbers. A descriptive qualitative design describes what is going on and what data show. The data include observation, transcripts, field notes, personal document, and official records. A descriptive qualitative design focuses on the natural characteristics of the data. It means that the data collected in the form of words rather than numbers.

This research was based on an observation by having theory application which is basically interpretative research is purposefully select informants either documents or visual materials that may be the answer to the study problem. This design is chosen because of the subject matter of the study is related to textual development in Malay *Pantun* which is used in wedding ceremony hailing the groom. It is an analysis through observation and documentation.

The data of this research are utterances/clause that consist of theme and rheme in the event of hailing the groom which is uttered by the mediators. The source of data are *pantun* in wedding ceremony in langkat especially in the event of hailing the groom. There were 25 *pantun*s uttered in it, the groom and bride were Arifah, Am, Keb and Ganda Saputra Amk who celebrate the wedding ceremony at Dusun Pondok 13 Mekar Sawit Seberang on Saturday, 21th Mei 2016.

Based on the statement of Moleong (2002: 125) there are varieties of ways to get the data (observation and record). Moreover the mobile phone was used to record and visual in the wedding ceremony. Observation means to analyze the direct and indirect object but in this study the direct observation was used because the process of observation and record must be conducted directly to the object. Moleong (2002: 125) states that the direct observation is a right tool to retest the truth in order to get the qualified or real data.

In collecting the data, Sudaryanto (1993:133) reveals to kinds of method of collecting data, they are participant observation method (*Simak libat cakap*) and non participant observation method (*Simak bebas libat*). In this study, the researcher used non- participant observation method. This method does not involve the researcher in language production. Technique of Data collection was important role in conducting many kinds of research so that the result of the study would become valid. The technique of collecting data are as the following .

1. Observing the exchange of *pantun* in wedding ceremony especially in hailing the groom event,
2. Recording all the *pantun* in the hailing the groom event,
3. Writing all the data or anything that related to the problem of the study (field note),
4. Documenting wedding ceremony in hailing the groom and also some informants who really well understood about hailing the groom event of Malay wedding ceremony.

In drawing conclusion, the data were interpreted and drawn a meaning from the data display. Data display and drawing conclusion step would be discussed deeply to answer the research problem. In this section, the first answer for the research problem about seven types of textual development which used in Malay pantun of wedding ceremony in Langkat namely: Constant rheme, linear theme, linear rheme, split theme, split rheme, and zig-zag.

### III. DISCUSSION

Having all the data been analyzed based on the three research problems, the findings are described as the following:

1. Textual development is the movement of theme from the first clause to the next clause. This is to express that language is concerned with the organization of information within individual clauses. In order to do this language has equipment as to how experiences is organized by using Theme, a starting point of a message, and rheme is, the rest of the message, there are seven type of textual development consists of constant theme, constant rheme, linear theme, linear rheme, split theme, split rheme and zig zag. Here are the analysis how textual development used in Pantun.

#### 3.1 Zig-zag pattern

In this pattern when the subject matter in the rheme of one clause is taken up in the theme of the following clause. The pantun uses zig zag pattern:

*Batang Serangan* → *menuju medan*  
 ↙  
*Teruslah jalan*      *Ke langkat binjai*  
  
*Waalaikum salam kami* → *teapkan Pada pengantin yang telah sampai*  
 ↙

Based on this pantun it can be seen this pantun has zig-zag textual development pattern. The word *menuju medan* rhyme in the first stanza still has relation to the theme at the second stanza *teruslah jalan*.

#### 3.2 Split rheme pattern

In this pattern, a rheme may include a number a different pieces of information, each of which may be taken up as the theme in a number of subsequent clauses. Pantun uses split rheme pattern :

*Wa'alaikumsalam kami* → *nantikan Selamat sejahtera*      *pada*      *rombongan*  
 ↙  
*Sarat kuncinya*      *Tolong sediakan Baru hempang batang*      *kami singkirkan*  
 ↙  
 ↙

The word *nantikan* is arheme which asks the next thing being waited, the theme at the second to the forth stanza still has relation to the rhyme in the first stanza.

Split Theme pattern

In this pattern , a theme may be taken up as the rheme in a number of subsequent clauses. Pantun uses split rheme pattern:

*Dari ubi* → *dibuat tapai*  
*Tapai dimakan* → *rasenye manis*  
*Bunge di iris* → *namanya bunge rampai*

*Untuk pewangi* → *dalam majlis.*

The Textual Development Types

No	Types of Textual Development	Percentages
1	Constant Theme	9%
2	Constant Rheme	3%
3	Linier Theme	11%
4	Linier Rheme	3%
5	Split Theme	9%
6	Split Rheme	3%
7	Zig-zag	62%
	<b>Total</b>	100%

2. markedness and simplicity analysis which involve the theme, rheme, simple or multiple themes. Every clause has theme and rheme but it can be different whether simple or multiple the existences of various themes will influence the simplicity. The data were analyzed by using both concepts above, it was found that pantun comprise of marked multiple themes as shown in data below.

Dari Batang Serangan	Menuju medan
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THEME : UST	RHEME
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Teruslah jalan	Ke langkat Binjai
THEME : MST	RHEME

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Wa'alaikumsalam	Kami	Ucapkan	Pada pengantin yang telah sampai
Interpersonal	Topical	RHEME	
THEME : MMT			

The above show us the existence of marked and unmarked theme and categorized in simple and multiple themes. The following analysis is the showing the existence of textual developments.

### 3. Theme and rheme in pantun

Theme	Rheme
Walaikumsalam kami	Nantikan
Selamat sejahtera	Pada rombongan
Syarat kuncinya	Tolong sediakan
Baru hempang batang	Kami singkirkan

From the process of textual development in Malay pantun it can be seen that every stanza of the pantun have relation to other stanza, there are seven types of textual development in pantun. However, Pantun is seldom form in good order grammar, the regular form of sentence/clause which stand by S+V/P+O/C can be replaced each other become O/C+S+V in order to attract the hearer's attention, sometime pantun need to be expressed in good grammar and structure but it is often in ungrammatical or incorrect structure form.

## IV.CONCLUSIONS

1. There are seven types of textual development which used in Malay pantun of wedding ceremony in Langkat namely: Constant rheme, linear theme, linear rheme, split theme, split rheme, and zig-zag.
2. Textual development consist of four element of markedness and simplicity in pantun which involve unmarked simple theme, marked simple theme, unmarked multiple theme, marked multiple theme.
3. The realization of textual development were used in this data, because sometime pantun need to be expressed in good grammar and structure but it is often in ungrammatical or incorrect structure form, pantun commonly has relation from the first stanza until last stanza, in the beginning of the next/ second stanza in order to catch the sound not the meaning of it

this aim the variation of purpose can be achieved and the similar sound at the end of the clause can be maintained and nice to be heard by the whole people involved in that event.

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